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INSTRUCTION IN SCIENCE AND ART FOR WOMEN.

NOTES



OF THE SIX LECTURES

ON THE

"CLAVECIN AND PIANOFORTE,"

DELIVERED BY

MR. ERNST PAUER,

IN THE

LECTURE THEATRE

OF THE

SOUTH KENSINGTON MUSEUM

DURING

NOVEMBER AND DECEMBER 1870.

NOTES

OF THE SIX LECTURES

ON THE

"CLAVES AND PIANOFORTE"

BY

MR. ERNST PAUL

OF THE

ROYAL THEATRE

AT THE

MUSEUM OF THE HISTORY OF MAN

AND

NEW YORK AND LONDON 1906

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INSTRUCTION IN SCIENCE & ART FOR WOMEN.

SYLLABUS OF THE 1ST LECTURE

ON THE

“CLAVECIN & THE PIANOFORTE”

TO BE DELIVERED BY

MR. ERNST PAUER,

In the Lecture Theatre, South Kensington Museum, on
Wednesday 16th November 1870,
at 2-30 p.m.

1. Preface. Instruments used before the invention of the Pianoforte. *a*, the Clavicytherium; *b*, the Clavichord; *c*, the Clavicymbalum; *d*, the Virginal; *e*, the Spinnet; *f*, the Harpsichord.—The Pianoforte. Its difference from the previous instruments. State of Chamber Music of the 16th and 17th centuries.—Composers mostly organists. Chamber Music becoming popular. Its style.
2. The English writers: Byrd, Dr. Bull, Gibbons, and Purcell. The “Parthenia.” (Reasons for illustrating the ancient masters on a modern instrument). Character of English Chamber Music.—Performance: *Variations* by Byrd. “The King’s Hunting Jigg,” by Bull. *Gagliardo*, by Gibbons. *Prelude, Allemande, Sarabande, and Cebell*, by Purcell.
3. The Italian writers: *Parabasco*. Italian ladies fond of the Spinnet. Bembo and his daughter Elena. *Claudio Merulo, Giovanni Gabrieli*. Style of Chamber Music. *Suonata di chiesa*. Canzones. Praetorius’s opinion of Gabrieli. *Girolamo Frescobaldi*. His works. Progress in characteristic expression. Performance. *Corrente and Canzone*. *Bernardo Pasquini, Puglietti, Porpora*.—*Domenico Scarlatti*. Sketch of his life. His works. *Schumann’s* opinion of Scarlatti. *Handel and Scarlatti*. Difference in their style. Performance: *Selection of six pieces by Scarlatti*.—*Zipoli, Marcello, Durante, Galuppi, Padre Martini, Paradies*.
4. The French writers: *Champion, Couperin, Rameau*. Influence of Louis XIV.’s time on art. *Champion*. His works. Ornaments of melodies. Performance. *Couperin*. Affectation of his style. *Bach* studies his works. Eccentric titles of Couperin’s pieces. His educational work. Advice how to play old French music on a modern Pianoforte. Performance of *Couperin*.—*Louis Marchand*, the celebrated Virtuoso. *Marchand* and his wife. Competition with Seb. Bach.—*Louis Claude Daquin*.—*Rameau*. His superiority and artistic tendency. Performance: *a*, *Les tendres plaintes*; *b*, *Les Niais de Sologne*; *c*, *Deux Giges*. Mdlle. Sallée and her “pin” composition.
5. The German writers: Form of pieces used in Germany. The “Suite.” Its relation to the “Sonata.” Dance Music. Explanation of different names: *Allemande, Anglaise, Bourree, Gavotte, Bransle, Ciaccona, Courante, Gigue, Hornpipe, Minuet, Passacaglio, Passepied, Rigaudon, Sarabanda, Siciliano*.—*Frohberger*. His works. Performance: *Toccata in D minor*.—*Kubnau*. His accomplishments. Performance: *Suite in E minor*.—*Job. Matheson*. Sketch of his life. Matheson as Handel’s rival in Hamburg. Performance: *2nd Suite and Sarabande, with variations*.—*Gottlieb Muffat*. His “*Componimenti Musicali*.” Performance of two *Minuets and Courante*.—*Murschhauser, Teieman, Pachelbel, Hasse*.
6. Summary of the first lecture.

SYLLABUS OF THE 1st LECTURE

ON THE

"CLAVESIN & THE PIANOFORTE"

TO BE DELIVERED BY

MR. ERNST PAUER,

in the Lecture Theatre, South Kensington Museum, on
Wednesday 16th November 1870,
at 2.30 p.m.

1. The Clavichord and its position in the history of the keyboard instrument. Its construction and its sound. The Clavichord as a teaching instrument. Its use in the study of the keyboard. Its use in the study of the Clavichord as a teaching instrument. Its use in the study of the Clavichord as a teaching instrument.

2. The Clavichord and its position in the history of the keyboard instrument. Its construction and its sound. The Clavichord as a teaching instrument. Its use in the study of the keyboard. Its use in the study of the Clavichord as a teaching instrument.

3. The Clavichord and its position in the history of the keyboard instrument. Its construction and its sound. The Clavichord as a teaching instrument. Its use in the study of the keyboard. Its use in the study of the Clavichord as a teaching instrument.

4. The Clavichord and its position in the history of the keyboard instrument. Its construction and its sound. The Clavichord as a teaching instrument. Its use in the study of the keyboard. Its use in the study of the Clavichord as a teaching instrument.

5. The Clavichord and its position in the history of the keyboard instrument. Its construction and its sound. The Clavichord as a teaching instrument. Its use in the study of the keyboard. Its use in the study of the Clavichord as a teaching instrument.

EPITOME OF A CHRONOLOGICAL TABLE OF THE MOST INFLUENTIAL COMPOSERS FOR THE CLAVECIN AND PIANOFORTE.

ITALY.

1550
1600
1591-1640 Frescobaldi.
1633-1687 Lully.
1637-1710 Pasquini.
1683-1720 Scarlatti.
1686-1767 Porpora.
1700
1703-1785 Galuppi.
1706-1784 Martini.
1712-1795 Paradies.

FRANCE.

1550
1600
About
1610-1670 Chambonnieres.
1668-1733 Couperin.
1683-1764 Rameau.
1730-1768 Schubert.

GERMANY.

1550
1600
1667-1695 Froberger.
1667-1712 Kuhnau.
1681-1722 Mattheson.
1685-1750 Händel.
1685-1750 Bach, J. Sebastian.
1710-1784 Bach, Friedemann.
1713-1780 Krebs.
1714-1788 Bach, P. Emanuel.
1716-1776 Eberlin.
1721-1783 Kirnberger.
1732-1809 Haydn.
1735-1782 Bach, Joh. Chr.

GREAT BRITAIN.

1550
1600
1546(?) - 1623 Byrd, William.
1581 - 1663 Bull, John.
1581 - 1625 Gibbons.
1658 - 1695 Purcell.
(Also Richardson, Morley, Munday, Farnaby, Bittmann, Phillips, Strogers, Peeterson, Warrock, Tomkins, Johnson, etc., all well-known performers on the Harpsichord.)

THE CLAVECINBALO, CLAVECIN, CLAVIER, HARPSICHOORD.

THE PIANOFORTE (1750, The Pianoforte was gradually adopted).

1750
1652-1832 Clementi.
1778- —? Pollini.

1800

1718 . . . Bertini.

1800

1800

1750
1756-1791 Mozart.
1765-1812 Dusek. 1764-1823 Steibelt.
1767-1817 Müller, A. E.
1770-1827 Beethoven.
1772-1812 Woelfl.
1778-1837 Hummel. 1784-1838 Ries.
1784-1849 Kalkbrenner.
1786-1826 Weber. 1791-1857 Czerny.
1794-1870 Moscheles.
1797-1828 Schubert.
1805 . . . Herz, H.
1809-1847 Mendelssohn.
1810-1849 Chopin.
1810-1856 Schumann.
1811 . . . Taubert, Hiller, Liszt.
1812 . . . Thalberg.
1814 . . . Henzelt. 1815 Heller.

1800

1750
1771 - 1858 Cramer, John.
1782 - 1837 Field, John.
1792 . . . Potter, Cipriani.
1806 . . . Osborne.
1816 . . . Bennett.

CHRONOLOGICAL TABLE OF THE MOST IMPORTANT COMPOSERS FOR THE CLAVICIN AND PIANOFORTE

ITALY.

1700	1700-1705 Domenico Scarlatti
1700	1700-1705 Domenico Scarlatti
1700	1700-1705 Domenico Scarlatti
1700	1700-1705 Domenico Scarlatti
1700	1700-1705 Domenico Scarlatti

THE CLAVICINBAND, CLAVICIN, CLAVIER, HARPICORD

FRANCE.

1700	1700-1705 Domenico Scarlatti
1700	1700-1705 Domenico Scarlatti
1700	1700-1705 Domenico Scarlatti
1700	1700-1705 Domenico Scarlatti
1700	1700-1705 Domenico Scarlatti

GERMANY.

1700	1700-1705 Domenico Scarlatti
1700	1700-1705 Domenico Scarlatti
1700	1700-1705 Domenico Scarlatti
1700	1700-1705 Domenico Scarlatti
1700	1700-1705 Domenico Scarlatti

GREAT BRITAIN.

1700	1700-1705 Domenico Scarlatti
1700	1700-1705 Domenico Scarlatti
1700	1700-1705 Domenico Scarlatti
1700	1700-1705 Domenico Scarlatti
1700	1700-1705 Domenico Scarlatti

222 MANUSCRIPTS (1717-1718) THE MANUSCRIPTS AND MANUSCRIPTS

1700	1700-1705 Domenico Scarlatti
1700	1700-1705 Domenico Scarlatti
1700	1700-1705 Domenico Scarlatti
1700	1700-1705 Domenico Scarlatti
1700	1700-1705 Domenico Scarlatti

1700	1700-1705 Domenico Scarlatti
1700	1700-1705 Domenico Scarlatti
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1700	1700-1705 Domenico Scarlatti
1700	1700-1705 Domenico Scarlatti
1700	1700-1705 Domenico Scarlatti

INSTRUCTION IN SCIENCE & ART FOR WOMEN.

SYLLABUS OF THE 2ND LECTURE

ON THE

"CLAVECIN & THE PIANOFORTE"

TO BE DELIVERED BY

MR. ERNST PAUER,

In the Lecture Theatre, South Kensington Museum, on
 Wednesday 23rd November 1870,
 at 2-30 p.m.

1. *Georg Friedrich Handel.* Handel as teacher in Hamburg in 1703. Scarcity of published music at that time. The publisher Walsh. His doubtful honesty. Handel's public declaration concerning his works for the Clavecin. Great value of Handel's Clavecin-music. Matheson's opinion of Handel's Suites. Sketch of Handel's character.
 Performance: *Suite No. 6 in F sharp minor (Prelude, Largo, Fugue, Gigue).*
Air and Variations in D minor from the 3rd Suite.
Gigue in G minor.
2. *Sebastian Bach.* Bach's great influence on composers. Bach improves every style of composition. Systematic examination of Bach's improvements. He improves the art of tuning. His invention of our present mode of fingering. Formerly only four fingers were used for playing. Bach admits the thumb into the fingering. Difference between English and Continental fingering, the respective marks used for it.
3. Bach is the first who writes regular *Studies.* His *Preludes, Inventiones, and Symphonies.* Explanation of the term "Inventiones." The "French Suites." The "Partitas." Their popularity. The "English Suites." Their superior value and beauty. The "English Suites" prepare the student for the right interpretation of the 48 Preludes and Fugues.
4. Description of Bach's style of playing. The position of his fingers. His facility to play thirds and sixths. Can the position of his fingers be applied to our present instruments? Comparison of the wire used in Bach's time with our present. Forkel on Bach's playing. Bach writes out in full notes the ornaments. Couperin's ornaments and their appearance.
5. The peculiarity of Bach's Fugues. What is a Fugue? *Ricercata.* Improvement of Bach in the style of the Fugue. The high value of the 48 Preludes and Fugues.
6. Bach's studies in French and Italian style. His transcriptions of Vivaldi's Violin Concertos. Bach's characteristic qualities as a man. His virtues. Relations between Handel and Bach.
 Performance: *French Suite (No. 4).*
Partita in B flat (No. 1).
English Suite (No. 3).
Selection of Preludes and Fugues.
7. *Wilhelm Friedemann Bach.* Sketch of his life and character. Friedemann Bach as a composer.
 Performance: *Two Polonoises.*
8. *Johann Ludwig Krebs,* Sebastian Bach's favourite pupil. His works. The great number of "sequences" in compositions of this time.
 Performance: *Fuga in F major.*
9. Close of the first epoch in the history of Clavecin-music. Its character. Instrumental music is still influenced by religious music.
10. Summary of the second lecture.

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INSTRUCTION IN SCIENCE & ART FOR WOMEN.

SYLLABUS OF THE 3RD LECTURE
ON THE
"CLAVECIN & THE PIANOFORTE"

TO BE DELIVERED BY

MR. ERNST PAUER,

In the Lecture Theatre, South Kensington Museum, on
 Wednesday 30th November 1870,
 at 2-30 p.m.

1. The invention of the Pianoforte. Bartolomeo Cristofali. The Frenchman Marius. Christoph Gottlieb Schröter invents the Pianoforte in Germany. Silberman, Spaeth, and Stein. Silberman's improvements.—Sebastian Bach's opinion of them. Mozart's opinion of Stein's Pianofortes.
2. *Carl Philipp Emanuel Bach.* His works. His opinion what Pianoforte playing should be. Haydn and Mozart's respect for Emanuel Bach. Character of his compositions. His theoretical work.
 Performance: *Sonata in A major by C. Ph. Emanuel Bach.*
3. *J. E. Eberlin.* His Preludes and Fugues — Change of style brought about by the general use of the Pianoforte. Composers of the South. Influence of Catholic Church Music on the instrumental style.—The difference between the composers of the North and those of the South.
4. *Joseph Haydn.* His reforms. German music. Its specialities. Haydn's Sonatas. Thematical work. Improvement of the Sonata by Haydn. The invention of the Coda.
 Performance: *Andante with variations in F minor by Joseph Haydn.*
5. *Johann Christian Bach.—Wolfgang Amadeus Mozart.* His wonderful performance as a child. Opinions of contemporaries of Mozart's playing. Mozart's advice how to play the Pianoforte. The Variation. Its importance as a musical form.
 Performance: *Variations on Gluck's air: "Unser dummer Pöbel meint" by Mozart.*
 Mozart's improvement of the Sonata. General character of Mozart's works.
 Performance: *Sonata in D major.*
6. Contemporaries. Abbé Sterkel. Abbé Gellneck, the hero of the variation. Ignaz Pleyel and his great popularity. Johann Wanhall. Wenzel Tomaschek. J. W. Haessler. His Gigue.
 Performance: *Gigue in D minor by Haessler.*
7. *Muzio Clementi.* His school. In what it differs from the Vienna or Mozart school. The Vienna school and its representants. Hummel and Moscheles, Herz, Kalkbrenner, Czerny, etc., etc. Clementi's pupils: J. B. Cramer, Berger, Field, Klengel. Mozart's opinion of Clementi. Clementi's compositions. The style of his execution. The English Piano. Its influence on the style of composition.
 Performance: *Sonata in C major, by Clementi.*
8. Summary of the third lecture.

INSTRUCTION IN SCIENCE & ART FOR WOMEN

STILL ABUS OF THE 3rd LECTURE

ON THE

"CLAVESIN & THE PIANOFORTE"

BY THE

MR. ERNST HAUER,

in the Lecture Room, Royal Kensington Museum, on
Wednesday 10th November 1870,
at 2.30 p.m.

1. The Clavichord is the earliest keyboard instrument which we know of. It was invented in the 9th century, and was the first instrument on which the notes were produced by the touch of the finger. It was the first instrument on which the notes were produced by the touch of the finger. It was the first instrument on which the notes were produced by the touch of the finger.
2. The Clavichord was the first instrument on which the notes were produced by the touch of the finger. It was the first instrument on which the notes were produced by the touch of the finger. It was the first instrument on which the notes were produced by the touch of the finger.
3. The Clavichord was the first instrument on which the notes were produced by the touch of the finger. It was the first instrument on which the notes were produced by the touch of the finger. It was the first instrument on which the notes were produced by the touch of the finger.
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7. The Clavichord was the first instrument on which the notes were produced by the touch of the finger. It was the first instrument on which the notes were produced by the touch of the finger. It was the first instrument on which the notes were produced by the touch of the finger.
8. The Clavichord was the first instrument on which the notes were produced by the touch of the finger. It was the first instrument on which the notes were produced by the touch of the finger. It was the first instrument on which the notes were produced by the touch of the finger.
9. The Clavichord was the first instrument on which the notes were produced by the touch of the finger. It was the first instrument on which the notes were produced by the touch of the finger. It was the first instrument on which the notes were produced by the touch of the finger.
10. The Clavichord was the first instrument on which the notes were produced by the touch of the finger. It was the first instrument on which the notes were produced by the touch of the finger. It was the first instrument on which the notes were produced by the touch of the finger.

INSTRUCTION IN SCIENCE & ART FOR WOMEN.

SYLLABUS OF THE 4TH LECTURE

ON THE

"CLAVECIN & THE PIANOFORTE"

TO BE DELIVERED BY

MR. ERNST PAUER,

In the Lecture Theatre, South Kensington Museum, on
 Wednesday 7th December 1870,
 at 2-30 p.m.

1. *Johann Ludwig Dussek.* His friendship with Prince Louis Ferdinand of Prussia. The influence of the Prince on Dussek. Dussek's compositions.
 Performance: *La Consolation, by Dussek.*
 Dussek employs a fuller and richer treatment of chords.
2. *Daniel Steibelt.* His sensational compositions. He invents "tremolando" passages. His works. Joseph Woelfl. His extraordinary execution. Woelfl when in London.
3. *August Eberhard Mueller.* His 15 caprices.
 Performance: *Caprice in C major, by A. E. Mueller.*
Antoin Eberl and Foerster. Some of their works appear under Mozart's name. Eberl's speciality.
4. *Ludwig van Beethoven.* His first Sonatas. His studies in the form of Variation. His predilection for the Variation. The difference between Beethoven's Variations and those of other composers. His earnestness in working out his ideas. His care to invent good chief subjects. His sketch books. His inscription on the Quartett op. 135.
5. Beethoven expands the form of the Sonata. The unity of his works. Beethoven is essentially an idealistic composer. Mozart's prophetic words about Beethoven.
6. Beethoven as a performer. His example warns us of a too great propensity for technical execution. He raises the Piano to the position of a Chamber Orchestra. A simile.
7. The manner in which we ought to study Beethoven. He anticipates the "Song without words." The Rondo in C major. Mozart's influence on Beethoven's earliest works.
 Performance: *Rondo in C, by Beethoven.*
8. The Sonata in A major, op. 2, No. 2. A short analysis.
 Performance: *Sonata op. 2, No. 2.*
9. The 32 Variations in C minor. A short analysis.
 Performance: *32 Variations.*
10. Sonata op. 78 in F sharp. A short analysis.
 Performance: *Sonata op. 78.*
11. Beethoven's great importance as a man and an artist.
12. Summary of the fourth lecture.

Saturday 17th December 1870.

INSTRUCTION IN SCIENCE & ART FOR WOMEN.

SYLLABUS OF THE 5TH LECTURE
ON THE
"CLAVECIN & THE PIANOFORTE"

TO BE DELIVERED BY

MR. ERNST PAUER,

In the Lecture Theatre, South Kensington Museum, on
Saturday 17th December 1870,
at 2-30 p.m.

1. The influence of technical execution on the form of composition. Clementi, Dussek, Cramer, Field, etc., etc., try to preserve harmony between form and execution. Increased attention is shown by the public to technical dexterity. The competition between the "Virtuosi." Tendency towards smaller forms. The "Etude" becomes prevalent.
2. Drawing-room music. What should it be? Its legitimate position. What is good drawing-room music?
3. *J. B. Cramer.* Characteristic qualities of his music. Cramer's Studies. Their great value. His style of playing. Progress on Clementi.
Performance: *Three Studies of Cramer.*
4. *John Field.* His Nocturns. Influence of the Nocturne. Field's style of playing.
Performance: *Two Nocturnes of Field.*
5. *J. N. Hummel.* His autobiography. His compositions. Style of his playing.
Performance: *Adagio in E flat from op. 18. Ferdinand Ries.*
6. *C. M. von Weber.* He invents new effects. His dramatic tendency. Weber exercises great influence on other composers. His working up at the end of the pieces. Weber as inventor of the modern Valse.
Performance: *Rondo brilliant op. 62 of Weber.*
7. *Ignaz Moscheles.* The solidity of his compositions. His great studies op. 70 and 95. His style of execution. Moscheles as a teacher.
8. *Frederic Kalkbrenner.* His compositions and execution.
9. *Franz Schubert.* Characteristic qualities of his compositions. His melodies. The vocal element in his writings. Short sketch of Schubert.
10. Summary of the fifth lecture.

THE HISTORY OF THE

REPUBLIC OF THE UNITED STATES

OF AMERICA

BY

JOHN F. BURNETT

AND

JOHN F. BURNETT

OF THE

UNITED STATES SENATE

IN TWO VOLUMES

VOLUME I

NEW YORK

1877

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2. Drawing-room music. What should it be? Its legitimate position. What is good drawing-room music?
3. *J. B. Cramer.* Characteristic qualities of his music. Cramer's Studies. Their great value. His style of playing. Progress on Clementi.
 Performance: *Three Studies of Cramer.*
4. *John Field.* His Nocturns. Influence of the Nocturne. Field's style of playing.
 Performance: *Two Nocturnes of Field.*
5. *J. N. Hummel.* His autobiography. His compositions. Style of his playing.
 Performance: *March in E flat from op. 18. Ferdinand Ries.*
6. *C. M. von Weber.* He invents new effects. His dramatic tendency. Weber exercises great influence on other composers. His working up to the end of the piece. Weber as inventor of the modern Valze.
 Performance: *Rondo brilliant op. 62 of Weber.*
7. *Ignaz Moscheles.* The solidity of his compositions. His great studies op. 72 and 98. His style of execution. Moscheles as a teacher.
8. *Frederic Kalkbrenner.* His compositions and execution.
9. *Franz Schubert.* Characteristic qualities of his compositions. His melodies. The vocal element in his writings. Short sketch of Schubert.
10. Summary of the fifth lecture.



EPITOME

OF A

CHRONOLOGICAL TABLE OF THE MOST INFLUENTIAL COMPOSERS FOR THE CLAVECIN AND PIANOFORTE.

ITALY.

FRANCE.

GERMANY.

GREAT BRITAIN.

THE CLAVICEMBALO, CLAVECIN, CLAVIER, HARPISCHORD.

1550
1600

1591-1640 Frescobaldi.
1633-1687 Lully.
1637-1710 Pasquini.
1683-1720 Scarlatti.
1686-1767 Porpora.

1550
1600

About 1615-1670 Chambamontier.
1668-1733 Couperin.
1683-1764 Rameau.

1550
1600

1697-1695 Froberger.
1665-1712 Kuhnau.
1681-1722 Munkseem. Telemann.
1685-1759 Handel.
1685-1759 Bach, J. Sebastian.

1550
1600

1546(?) - 1623 Byrd, William.
1563 Bull, John.
1581 - 1623 Gibbons.
1638 - 1695 Purcell.
(Also Richardson, Morley, Munday, Farney, Brittain, Piffitt, Strangers, Pearson, Warneck, Tennant, Johnson, etc., all well known performers on the Harpsichord.)

1700

1703-1785 Galuppi.
1706-1784 Marchi.
1712-1795 Paradies.

1700

1730-1768 Schubert.

1700

1710-1784 Bach, Friedmann.
1713-1758 Krebs.
1714-1758 Bach, P. Emanuel.
1716-1776 Elserin.
1721-1783 Krieger.
1732-1809 Haydn.
1735-1782 Bach, Joh. Chr.

1700

THE PIANOFORTE (1790, The Piano-forte was gradually adopted).

1750

1752-1832 Clementi.

1750

1778- —? Pollar.

1718 . . . Beethoven.

1750

1756-1791 Mozart.
1766-1812 Dussek. 1764-1823 Steinfeld.
1767-1817 Muller, A. E.
1770-1827 Beethoven.
1772-1812 Woelfl.
1778-1837 Hummel. 1784-1838 Ries.
1784-1840 Kalkbrenner.
1786-1856 Weber. 1791-1857 Czerny.
1794-1870 Moscheles.
1797-1828 Schubert.
1805 . . . Herz, H.
1809-1847 Mendelssohn.
1810-1847 Chopin.
1810-1850 Schumann.
1811 . . . Thalberg.
1812 . . . Thalberg, Miller, Liszt.
1814 . . . Herzelt. 1815 Heinen.

1750

1771 - 1858 Cramer, John.

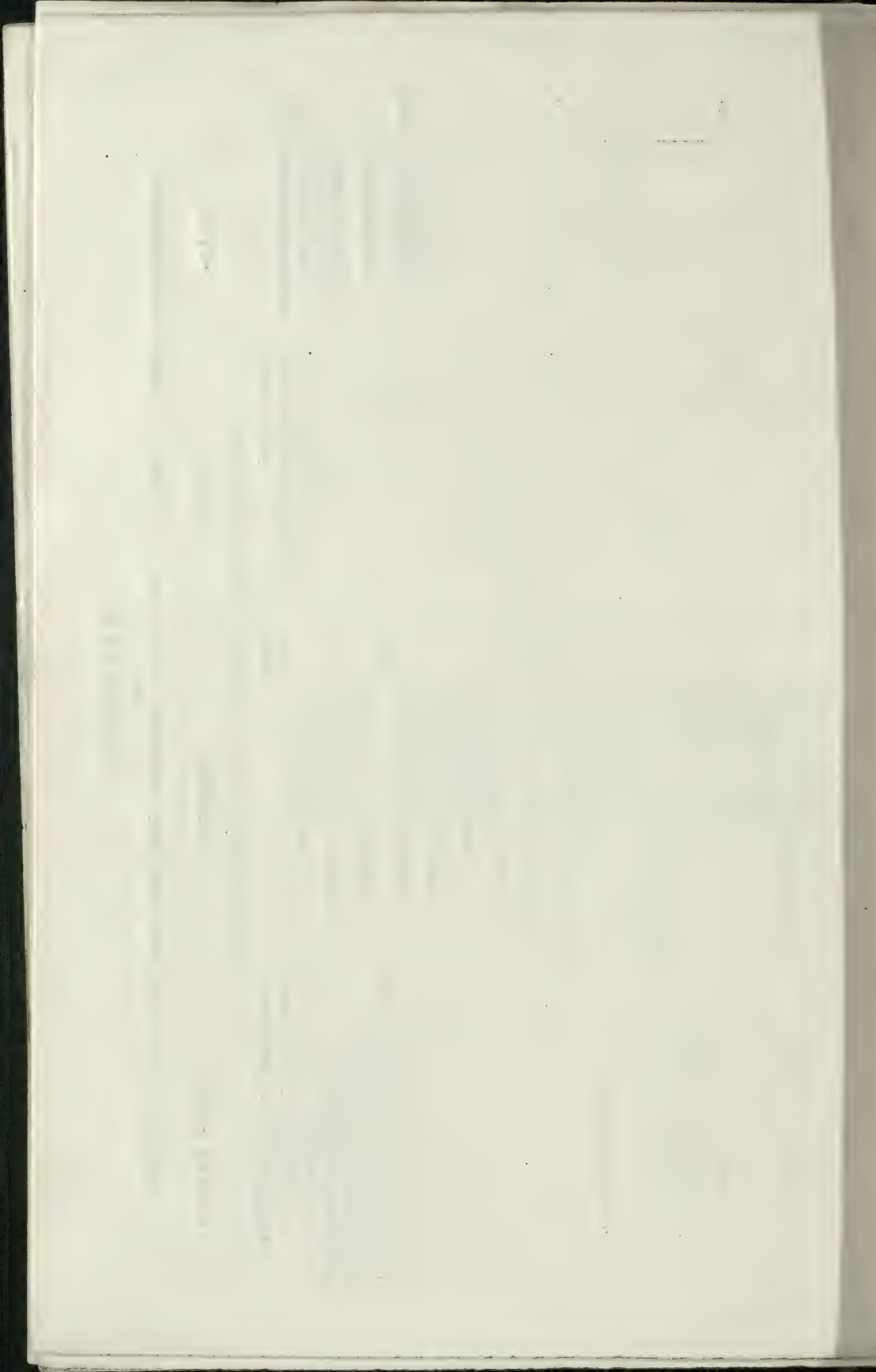
1800

1800

1800

1800

1816 . . . Bennett.



INSTRUCTION IN SCIENCE & ART FOR WOMEN.

SYLLABUS OF THE 6TH and last LECTURE ON THE "CLAVECIN & THE PIANOFORTE"

TO BE DELIVERED BY

MR. ERNST PAUER,

In the Lecture Theatre, South Kensington Museum, on
Wednesday 21th December 1870,
at 2-30 p.m.

1. French, Italian, and English, authors from the end of last century up to our time.
2. *Carl Czerny and Henry Herz.* Their fertility. Their merit as writers for educational purposes.
3. *Felix Mendelssohn Bartholdy.* The originality of his composition. His Songs without words.
Performance: *Songs without words.*
Scherzo in E minor op. 16.
Prelude No. 1, op. 35.
4. *Robert Schumann.* Short characteristic sketch of his works.
5. *William Sterndale Bennett.* Schumann's opinion of his composition.
Performance: *The Lake.*
6. *Frederic Chopin.* The originality of his works. The influence of his nationality on them.
Performance: *Nocturne.*
Valse brillante.
7. *Sigismund Thalberg.* His Fantasias. His extraordinary execution.
Performance: *Barcarole op. 60.*
8. *Franz Liszt.* Short characteristic sketch. His versatility. The style of his performance.
Performance: *Andante final de Lucia.*
9. *Adolphe Henselt and Stephen Heller.* Their works.
10. The most distinguished Pianists of the present time.
11. Summary of the sixth lecture.
12. (If time permit a selection of drawing-room pieces will be given.)

INSTRUCTION IN SCIENCE & ART FOR WOMEN.

SYLLABUS OF THE FIRST AND LAST LECTURE
ON THE
"CLAVES OF THE PIANO-FORTE"

MR. ERNST RAUER,

in the Lecture Theatre, South Kensington Museum, on
Wednesday, 21st December 1870,
at 2.30 p.m.

1. The Claves of the Piano-Forte, and the Claves of the Organ.
2. The Claves of the Piano-Forte, and the Claves of the Organ.
3. The Claves of the Piano-Forte, and the Claves of the Organ.
4. The Claves of the Piano-Forte, and the Claves of the Organ.
5. The Claves of the Piano-Forte, and the Claves of the Organ.
6. The Claves of the Piano-Forte, and the Claves of the Organ.
7. The Claves of the Piano-Forte, and the Claves of the Organ.
8. The Claves of the Piano-Forte, and the Claves of the Organ.
9. The Claves of the Piano-Forte, and the Claves of the Organ.
10. The Claves of the Piano-Forte, and the Claves of the Organ.
11. The Claves of the Piano-Forte, and the Claves of the Organ.
12. The Claves of the Piano-Forte, and the Claves of the Organ.

EPITOME

OF A

CHRONOLOGICAL TABLE OF THE MOST INFLUENTIAL COMPOSERS FOR THE CLAVECIN AND PIANOFORTE.

ITALY.

FRANCE.

GERMANY.

GREAT BRITAIN.

THE CLAVICEMBALO, CLAVECIN, CLAVIER, HARPSICHORD.

1550 1600	1591-1640 Frescobaldi. 1633-1687 Lully. 1637-1710 Pasquini. 1683-1720 Scarlatti. 1686-1767 Porpora.	1550 1600	About 1610-1670 Chambonnières. 1668-1733 Couperin. 1683-1764 Rameau.	1550 1600	1637-1695 Froberger. 1667-1712 Kuhnau. 1681-1722 Mattheson. 1685-1759 Händel. 1685-1750 Bach, J. Sebastian.	1550 1600	1546(?) - 1623 Byrd, William. 1581 - 1625 Gibbons. 1658 - 1695 Purcell. (Also Richardson, Morley, Munday, Farnaby, Bittman, Phillips, Strangers, Pearson, Warrock, Tomkins, Johnson, etc., all well-known performers on the Harpsichord.)
1700	1703-1785 Galuppi. 1706-1784 Martini. 1712-1795 Paradisi.	1700		1700	1710-1784 Bach, Friedemann. 1713-1780 Krebs. 1714-1788 Bach, P. Emanuel. 1716-1776 Eberlin. 1721-1783 Krieger. 1721-1809 Haydn. 1735-1782 Bach, Joh. Chr.	1700	
1750	1752-1832 Clementi.	1750		1750	1756-1791 Mozart. 1765-1812 Dussek. 1764-1823 Streibel. 1767-1817 Müller, A. E. 1770-1827 Beethoven. 1772-1812 Woclf. 1778-1837 Hummel. 1784-1838 Ries. 1784-1849 Kalkbrenner. 1786-1826 Weber. 1791-1857 Czerny. 1794-1870 Moscheles. 1797-1828 Schubert. 1805 . . . Herz, H. 1809-1847 Mendelssohn. 1810-1849 Chopin. 1810-1856 Schumann. 1811 . . . Taubert, Hiller, Liszt. 1812 . . . Thalberg. 1814 . . . Henselt. 1815 Heller.	1750	1771 - 1858 Cramer, John.
1800	1778- — ? Pollini.	1800	1718 . . . Bertini.	1800	1782 - 1837 Field, John. 1792 . . . Potter, Cipriani. 1806 . . . Osborne. 1816 . . . Bennett.		

THE PIANOFORTE (1750, The Pianoforte was gradually adopted).

